DARK HORSE COMICS
INDIANA JONES 2 OF 2
$2.50 US
$3.50 CANADA
INDIANA JONES™
AND THE GOLDEN FLEECE
McGreal — Rawson
Hooper — Shanower

INDIANA JONES™

AND THE GOLDEN FLEECE

CHAPTER TWO

Pat McGreal & Dave Rawson
writing

Ken Hooper
pencils

Eric Shanower
inks & finishes

John A. Wilcox
colors

Clem Robins
letters

Russell Walks
cover art

Teena Gores
book designer

Bob Schreck
editor

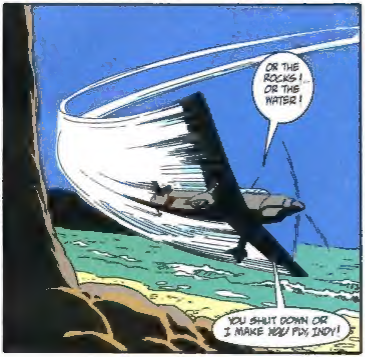
Special thanks to Brandon McKinney

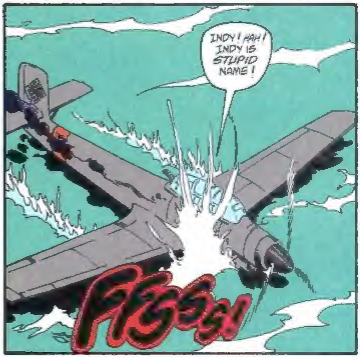
Mike Richardson • publisher
Neil Hankerson • executive vice president
David Scroggy • vice president of publishing
Lou Bank • vice president of sales & marketing
Andy Karabatsos • vice president of finance
Mark Anderson • general counsel
Editorial
Diana Schutz • editor in chief
Randy Stradley • creative director
Bob Cooper • editorial coordinator
Bob Schreck • group editor: creator-owned titles
Barbara Kesel • group editor: legend titles
Michael Eury • group editor: company-owned titles
Ryder Windham • group editor: licensed titles
Production & Design
Cindy Marks • director of production & design
Sean Tierney • computer graphics manager
Mark Cox • art director
Cary Grazzini • senior designer
David Chipps • coloring department manager
Richard Powers • print manager
Accounting
Chris Creviston • director of accounting
Marketing
Michael Martens • marketing director
Tod Borleske • sales and licensing director

Indiana Jones and the Golden Fleece #2. July 1994. Published monthly by Dark Horse Comics, Inc., 10956 SE Main Street, Milwaukie, Oregon, 97222. Indiana Jones™ and © 1994 Lucasfilm Ltd. Indiana Jones is a trademark of Lucasfilm Ltd. All rights reserved. Text and illustrations for Indiana Jones and the Golden Fleece #1 are © 1994 Lucasfilm Ltd. All other material, unless otherwise specified, is © Dark Horse Comics, Inc. All rights reserved. The stories, institutions, and characters in this magazine are fictional. Any resemblance to actual persons living or dead is purely coincidental. No portion of this publication may be reproduced, by any means, without the express written permission of Lucasfilm Ltd. and Dark Horse Comics, Inc. Dark Horse Comics® and the Dark Horse Comics logo are registered trademarks of Dark Horse Comics, Inc.
PRINTED IN CANADA.

DO YOU HAVE ANY CONTROL?!
CONTROL. LIKE AFTER TOO MUCH OUZO!

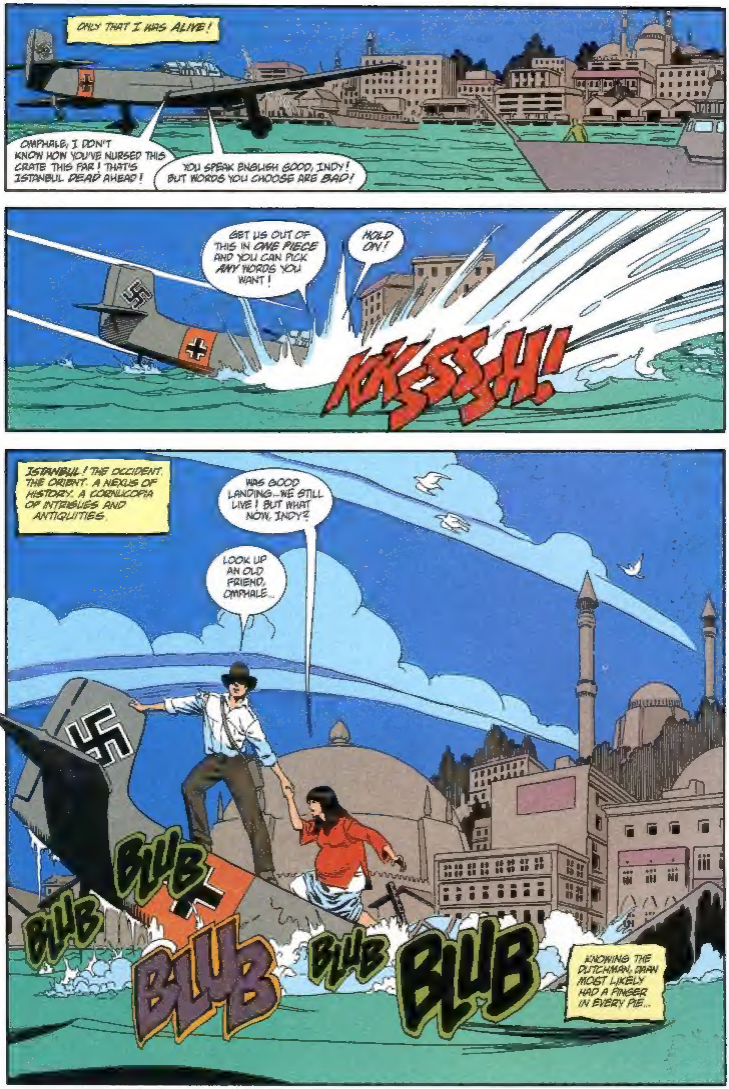
BUT YOU KNOW, OUZO IS LIKE MOTHER'S MILK TO ME!
JUST DON'T HIT THE CLIFFS!


OR THE ROCKS! OR THE WATER!
YOU SHUT DOWN OR I MAKE YOU FLY, INDY!


INDY! AAH! INDY IS STUPID NAME!
FSSSS!

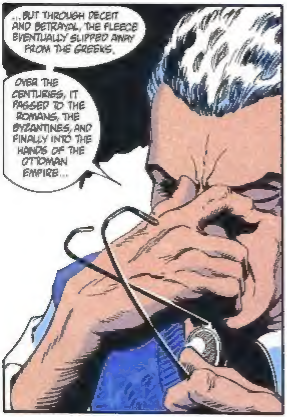
I SHOULD HAVE KNOWN THEN THAT SOME GREAT HAND WAS AT WORK...
THAT'S IT! THAT'S IT! OMPHALE, YOU'VE DONE IT! YOU'VE PUT OUT THE FIRE!
OF COURSE! I AM ONE TOUGH CRACKER!

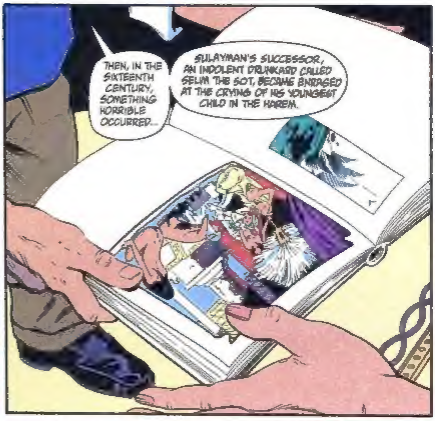
YOU MEAN TOUGH COOKIE! YES, OMPHALE, YOU ARE...
YOU BET!
BUT I DIDN'T CARE WHY I WAS STILL ALIVE!


ONLY THAT I WAS ALIVE!
OMPHALE, I DON'T KNOW HOW YOU'VE NURSED THIS CRATE THIS FAR! THAT'S ISTANBUL DEAD AHEAD!
YOU SPEAK ENGLISH GOOD, INDY! BUT WORDS YOU CHOOSE ARE BAD!
GET US OUT OF THIS IN ONE PIECE AND YOU CAN PICK ANY WORDS YOU WANT!
HOLD ON!
KKKSSSSH!!
ISTANBUL! THE OCCIDENT. THE ORIENT. A NEXUS OF HISTORY. A CORNUCOPIA OF INTRIGUES AND ANTIQUITIES.
WAS GOOD LANDING...WE STILL LIVE! BUT WHAT NOW, INDY?
LOOK UP AN OLD FRIEND, OMPHALE.
BLUB
BLUB
BLUB
BLUB
BLUB
KNOWING THE DUTCHMAN, DRAN MOST LIKELY HAD A FINGER IN EVERY PIE...

... AND HOPEFULLY AN ANSWER OR TWO FOR ME...
INDY, IT IS AN ASTONISHING COINCIDENCE THAT YOU SHOULD SHOW UP ON MY DOORSTEP AT THIS MOMENT WITH SUCH NEWS.
THESE SIGILS--THE ONE ON THE STOLEN BLADES AND THE ONE ON YOUR ASSAILANT'S ARM--REPRESENT THE EXPECTANT SOUL, ITS ARMS OUTSTRETCHED, INTERSECTING DESCENDING SALVATION...
THE MARKS HAVE TWO THINGS IN COMMON... THE CULT OF HECATE AND THE GOLDEN FLEECE.
THAT MUCH I CAN GUESS. LOOK, DAAN, YOU'VE BEEN STUDYING THE FLEECE AS LONG AS I'VE KNOWN YOU. WHAT'S A MYTH GOT TO DO WITH MY BUSINESS?
WAS THE ARK OF THE COVENANT A MYTH? OR THE HOLY GRAIL?...
ARE YOU, LIKE INDY, A... HOW DO YOU SAY IT?... AN ARCHEOPTERYX, MR. VAN ROOIJEN?
THE WORD'S "ARCHEOLOGIST," OMPHALE. DAAN IS AN ANTIQUITIES DEALER. WHAT YOU MIGHT CALL A GIFTED AMATEUR.
SOMETIMES WE "AMATEURS" STUMBLE ACROSS BITS OF INFORMATION THE "PROFESSIONALS" HAVE OVERLOOKED. TELL ME, INDY, WHAT DO YOU KNOW OF HECATE?
HECATE... ONE OF THE NAMES FOR THE ANCIENT GODDESS. SHE WAS SYMBOLIZED BY THE CROSSROADS, TAUGHT SORCERY, WAS ASSOCIATED WITH DEATH...
AND LIFE. SHE IS ALSO THE MOTHER, EARTH, FERTILITY...
IT WAS HECATE, DISGUISED AS THE SHADE OF NEPHELE, WHO CREATED A MAGICAL GOLDEN RAM TO SAVE THE CHILDREN PHRIXUS AND HELLE...
THE SAME RAM THAT WAS LATER SACRIFICED BY THE ANCIENT COLCHIANS. A HUGE SERPENT WAS SUPPOSED TO HAVE GUARDED THE TREE WHERE THEY HUNG THE FLEECE.

THE GOLDEN FLEECE, YES. AGELESS. INDESTRUCTIBLE. I BELIEVE ITS MYSTICAL POWERS ENSURED VICTORY TO ANY EMPIRE THAT POSSESSED IT.
WHEN JASON STOLE THE FLEECE AND RETURNED TO GREECE, THEIR WARLIKE MYCENAEAN CIVILIZATION FLOURISHED...


...BUT THROUGH DECEIT AND BETRAYAL, THE FLEECE EVENTUALLY SLIPPED AWAY FROM THE GREEKS.
OVER THE CENTURIES, IT PASSED TO THE ROMANS, THE BYZANTINES, AND FINALLY INTO THE HANDS OF THE OTTOMAN EMPIRE...


THEN, IN THE SIXTEENTH CENTURY, SOMETHING HORRIBLE OCCURRED...
SULAYMAN'S SUCCESSOR, AN INDOLENT DRUNKARD CALLED SELIM THE SOT, BECAME ENRAGED AT THE CRYING OF HIS YOUNGEST CHILD IN THE HAREM.

HE SMOTHERED THE INFANT...WITH THE FLEECE OF THE RAM...

THE GOLDEN FLEECE HAD BEEN DESECRATED. IT CEASED TO EXERT ITS MYSTICAL INFLUENCE. AFTER THAT, IT WAS ALL DOWNHILL FOR THE OTTOMAN EMPIRE.
THE USELESS FLEECE WAS FORGOTTEN, PROBABLY CHUCKED INTO SOME DUSTY STOREROOM IN TOPKAPI PALACE...
AND HERE IT REMAINS, HERE, IN ISTANBUL...THE CROSSROADS OF THE WORLD. I'M CERTAIN OF IT.

I'VE SPENT YEARS GATHERING INFORMATION, TRYING TO TRACK IT DOWN. AND I WILL OBTAIN IT. NOTHING MUST STAND BETWEEN ME AND THE GOLDEN FLEECE. LOOK AT THIS...

TAKEN IN THE TWENTIES AT AN AUCTION OF EXTRANEOUS ODDS AND ENDS FROM THE PALACE. I'VE ACCOUNTED FOR EVERY PIECE SOLD ... LONG HOURS IDENTIFYING THE OBJECTS, COMBING OLD SHOPS IN THE CITY...
...PATIENTLY TRACING EACH ITEM TO ITS CURRENT OWNER... EVERY PIECE, EXCEPT THIS ONE...
A RAM'S FLEECE.
AND I'VE LEARNED I'M NOT THE ONLY ONE SEARCHING. THE CULT OF HECATE WANTS IT BADLY...
WHAT IS THIS CULT?
AN ABOMINATION TO HECATE! A GROUP OF RADICAL TURKS, DISPLEASED WITH THE FATE OF THEIR COUNTRY.
RUTHLESS YOUNG FANATICS, OBSESSED WITH WITCHCRAFT. THEY YEARN FOR THE OLD DAYS, FOR THE GLORY OF THE OTTOMANS.
WHILE THE REST OF THE WORLD IS PREOCCUPIED WITH THE WAR, THEY INTEND TO RESTORE THE EMPIRE... WITH THE AID OF THE FLEECE.
BUT YOU SAID THE FLEECE IS DESECRATED, USELESS...
AH, YES. QUITE TRUE. UNLESS IT IS RECONSECRATED IN A RITUAL PERFORMED AT THE SITE OF THE GOLDEN RAM'S SLAUGHTER IN COLCHIS.
A RITUAL THAT REQUIRES AS A KEY COMPONENT THE INSTRUMENT OF THE RAM'S DEATH, LONG RUMORED TO HAVE BEEN BURIED WITH A CERTAIN BRONZE AGE KING...
...THE KNIFE FROM ATERGUS' TOMB...
INDY, THEY LET YOU DO THEIR WORK FOR THEM...

FOR ONCE, CHAPMAN INSISTED THAT SHE REMAIN BEHIND. MAYBE SHE THOUGHT I'D BE SAFER WITH CHAN LOOKING AFTER ME. MAYBE SHE WAS JUST TIRED. AT ANY RATE, I WASN'T ABOUT TO ARGUE.
WE HAD TO FIND THAT FLEECE BEFORE THE CULT BEAT US TO IT. CHAN HAD RUN INTO NO SHORT OF DEAD ENDS. I HAD AN IDEA.
INDY, DO YOU THINK THIS IS WISE?
MAYBE SOMETHING HERE WILL POINT US IN THE RIGHT DIRECTION.
BUT BRIBING AN OFFICIAL IN THE HALL OF RECORDS, FOR GOD'S SAKE! IT'S DANGEROUS! THE CITY IS CRAWLING WITH SPIES AND COUNTERSPIES! IT'S A BOILING POT!
I'M SURE THE GOVERNMENT COULD CARE LESS ABOUT THE TRANSCRIPT OF A TWENTY-YEAR-OLD AUCTION. HOLD THAT LIGHT A LITTLE HIGHER.
THE GOVERNMENT MAY NOT CARE, BUT YOU CAN WAGER $1 MILLION... THE SECRET POLICE... ARE INTERESTED IN $5. THE CULT HAS PEOPLE ON THE INSIDE. THEY KNOW OF ME.
HOLD ON. WHAT'S THIS?...
LOOK FAMILIAR?
YES. I RECOGNIZE THE DESCRIPTION OF THE PIECES. WE'VE FOUND IT!
WHAT'S IT SAY ABOUT THE FLEECE? IS IT LISTED?
WAIT A MOMENT. I DON'T SEE— HUH?!

KRAK KRAK
PA-KUK
SAMUHEL! WHAT DID I TELL YOU?! NO ONE CAN BE TRUSTED!
JUST SHUT UP AND MOVE!
BAM
GRAASH
UP THE STAIRS! QUICK! GET TO THE ROOF!
INDY! THE DOOR'S LOCKED!!
FORCE IT, DAMMIT!...
BREAK IT OPEN!!
UHH!
IT WON'T BUDGE!
YOU SPEND TOO MUCH TIME IN AN ARMCHAIR, DAAN! ONE SIDE!
INDY! WE'RE RUNNING OUT OF ROOF!
SO WHAT?

UGH! IT'S TOO STEEP! I'M SLIPPING!..
NO TOO! OKAY. GIVE ME A SECOND TO THINK OF SOMETHING...
WHIRRRR
AH! GOD! INDY! HELP!
ALL RIGHT! ALL RIGHT! KEEP YOUR SHIRT ON!
WHHZZZT
THEY'RE DRAWING A BEAD ON US! WE'RE SITTING DUCKS...
WHAT'S HE YELLING?
KRAK KRAK
HE'S TELLING HIS CONFEDERATES BELOW TO RETRIEVE THE DOCUMENT FROM OUR DEAD BODIES...
PTING
GREAT. JUST GREAT.
CHIINNG!
GUESS THERE'S NO POINT IN HANGING AROUND ANY LONGER...
INDY!!
NOOOoooo...

FOUURT
CRUNCH!
NAHHHEY!
I HATED LEARNING HIS WHIP. IT HAS ALMOST A PART OF ME I NEVER DREAMED HOW IT WOULD RETURN
STOP! MERCY, THERE!
NO MORE, NO...
CLOMP CLOMP CLOMP!
ARE YOU OKAY?
JESUS FROM THE CRYPT! IN MY '20S
"IT SEEMED THOSE EMINENT BOYS REALLY WANTED THAT PIECE OF PAPER I HAD IN MY POCKET."
YOU IDIOTS! YOU LET THEM GET AWAY!!

WHEN WE FINALLY GOT A CHANCE TO STUDY THE AUCTION INVOICE
IT'S NOT HERE. NOTHING NO MENTION OF THE FLEECE BUT IT'S CLEARLY THERE IN MY PHOTOGRAPH. WHAT CAN IT MEAN, INDY?
BUT MAYBE THIS GENT...EMAN HAS A CLUE.
"SECRETARY OF THE AUCTION, MEHMED SORTED." WELL, I'LL BE DAMNED
WE COLLECTED OMPHALE AT THIS POINT. I WASN'T SAFE TO LEAVE HER ALONE AT THE APARTMENT. THEN AROUND OUR WAY THROUGH THE MAZE OF MERCHANT HOUSES IN THE BEYOGLU DISTRICT
TURNED OUT THE NAME, SORTED AND RECORDED, THE TRANSACTIONS OF AN AUCTION A GENERATION BACK WAS KNOWN TO SHAN.
THAT'S HIS SHOP. DEALS A LOT OF OLD JUNK. I'VE BEEN THERE DOZENS OF TIMES AND NEVER HAD THE SLIGHTEST IDEA HE COULD BE OF HELP.
"...THE...ST" "...MP OUT"
HELLO MEHMED
DRAN VAN ROOIJEN. MY COMRADE FROM THE RAINY NORTH. WHERE HAVE YOU BEEN THESE MANY MOONS? I HAVE MISSED OUR TALKS!
I WANT TO TALK NOW, MEHMED ABOUT SOME THINGS THAT HAPPENED TWENTY YEARS AGO.
TWENTY YEARS AGO IS A LONG TIME. MY FRIEND. TWENTY YEARS AGO AL-THIS---THESE ANTIQUITIES WAS A HERE-SIDELINE FOR ME. TWENTY YEARS AGO I WAS GOING TO BE A FAMOUS PAINTER! I WOULD SET THE WORLD AFIRE!

AND NOW, LOOK AT ME ! THE NIGHTS AND DAYS ARE A HASTY PASSANT THAT FLIES ON WINGS OF QUICK-SILVER ! I AM A DUSTY OLD MAN CRUMBLING AMONG HIS DUSTY OLD OBJECTS
THINK BACK. YOU WERE SECRETARY AT AN AUCTION. TRIVIAL PIECES FROM THE EMPIRES

THERE WERE SO MANY AUCTIONS IN THOSE DAYS. VEILS OF TIME OBSCURE THE MEMORY
THIS PARTICULAR AUCTION INCLUDED AN ITEM : A FLEECE. A RAM'S FLEECE. PLEASE. THIS IS IMPORTANT

DO YOU KNOW WHAT? THIS IS FUNNY ! I KNOW EXACTLY OF WHICH YOU SPEAK. I REMEMBER VERY WELL !
WHERE IS IT ? WHAT HAPPENED TO THE FLEECE ? WHERE DID IT GO ?

NOWHERE. I DIDN'T UNDOLD NOONE WANTED TO BUY SUCH A MOTH EATEN OLD THING ! I TOOK IT HOME WITH ME ! THAT IS WHY I REMEMBER !
I USED THE BACKSIDE FOR A CANVAS FOR A BEAUTIFUL PORTRAIT THERE HANGS

BUT SURE ! THE WIFE OF PRINTER ALAIN MADE ME I FOR STILL AFTER ALL THIS TIME ALL THESE LONG YEARS, NO ONE WANTS TO BUY !

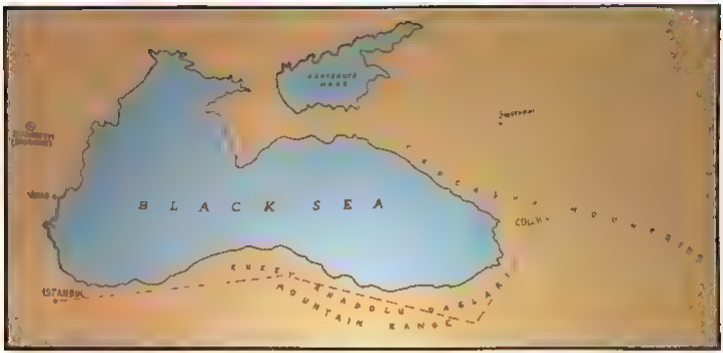
HUH ?

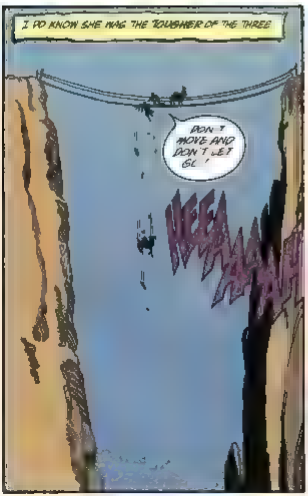
WE'VE TRIED BURNING IT, VAPORIZING IT, AND IT RESISTS ALL OUR ATTEMPTS. IT IS INDESTRUCTABLE. THIS IS THE REAL THING.
THE GOLDEN FLEECE
OUR BEST BET HAS TO BE INTO MEDDLING WITH THE THING, FIGURE OUT A WAY TO DEAL WITH THE CULT, BUT DRAIN INSISTED WE RETURN BRIEFLY TO HIS APARTMENT WHERE BOOKS HE NEEDED AND BRIBES, HE WANTED TO MAKE SURE
AN UNBELIEVABLE FIND, I'M REMEMBERING
WE MUST CELEBRATE!
DRAIN, THIS ISN'T THE TIME. THE CULT IS ON TO US WE SHOULD
NONSENSE! THERE'S ALWAYS TIME FOR CHAMPAGNE! WE MUST TOAST THIS SPECTACULAR DISCOVERY!
ONE SHOT, I AM SO HAPPY FOR YOU!
MMMMFFF
YOU'RE WEIRD WEIRD AS YOUR NAME, INDY! DAH!
LET'S DRINK TO THE GOLDEN FLEECE!
AH! THE BABY KICKED! THAT FEELS SO WEIRD
IMAGINE! THE STUFF OF MYTHOLOGY, TANGIBLE, ACTUAL, MINE!
YOURS? NOW WAIT A MINUTE, DAN IT'S GOT TO GO TO A MUSEUM OR UNIVERSITY, SAFELY OUT OF THE REACH OF
AHHHH
SHUT UP AND SIT DOWN!!

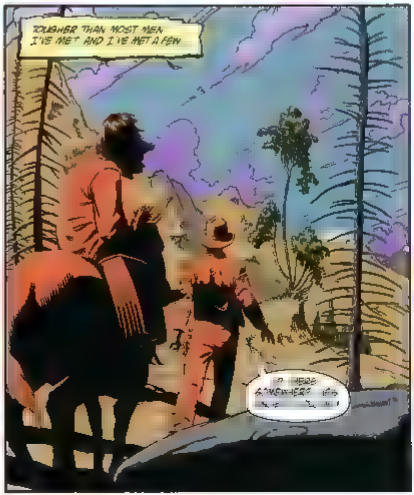
WHAT'S THE MATTER, JOE? HAVING TROUBLE MOVING? A SIMPLE PARALYTIC. THAT'S ALL. NOTHING TO WORRY ABOUT. IT'S AGAINST MY BETTER JUDGMENT, BUT I MEAN IT WON'T KILL YOU.
YOU AND YOUR HEADSTRONG LADY WILL RECOVER. BUT BY THAT TIME I'LL BE LONG GONE WITH THE FLEECE.
I SPOKE OF COINCIDENCE. WHAT A SILLY NOTION. NOTHING IS COINCIDENCE. EVERYTHING IS DIRECTED. THESE EVENTS, EVERY MEANS IN THE WEB OF THE FATES... HAS BEEN FOR A PURPOSE.
THE GOODESS HAS GIVEN THE FLEECE TO ME!
THIS MOTHER WILL PROTECT ME. I'LL... BIDE MY TIME. THE CULT OF HECATE WILL COME TO ME. THE SENSE OF THE DESIGN. THE SACRIFICIAL BLADE. WILL ALSO PASS INTO MY HANDS. AND THEN...?
AH, GODS ONLY KNOW!
BUT I SEE YOU HAD ARE BEYOND THE POINT OF COMPREHENSION. I CAN ONLY OFFER YOU MY HEARTFELT THANKS, LADY.
HE CUT IT WHO KNOWS TOO LONG.
UHHH... I FEEL SICK.
THAT IDIOT GOT TO LATCH HIM.
I KNEW IT WAS HOPELESS.

HE STUMBLED DOWN THOSE STAIRS HOPING TO FIND WHAT?
BUT FIND HIM HE DID
ALREADY NOT DOWN HE'D HAD TOO MUCH OF A HEAD START
THEY'VE GOT THE BLADE AND THE FLEECE NOW ALREADY ON THEIR WAY TO COLCHIS TO INVOKE THE GODDESS, NO DOUBT
WHAT THEY ARE DOING – WRITING ME WILL FOLLOW. WE'LL STOP THEM.
NO EMPHALE I'LL GO YOU CAN'T COME WITH ME THIS TIME I'M PUTTING MY FOOT DOWN!

I STILL DON'T KNOW WHO WAS MORE STUBBORN--DANYELLE OR THE MULES SHE USED!
I OUGHT TO HAVE MY HEAD EXAMINED!


BLACK SEA
ISTANBUL


I DO KNOW SHE WAS THE TOUGHER OF THE THREE
DON'T MOVE AND DON'T LET GO!


TOUGHER THAN MOST MEN I'VE MET AND I'VE MET A FEW.

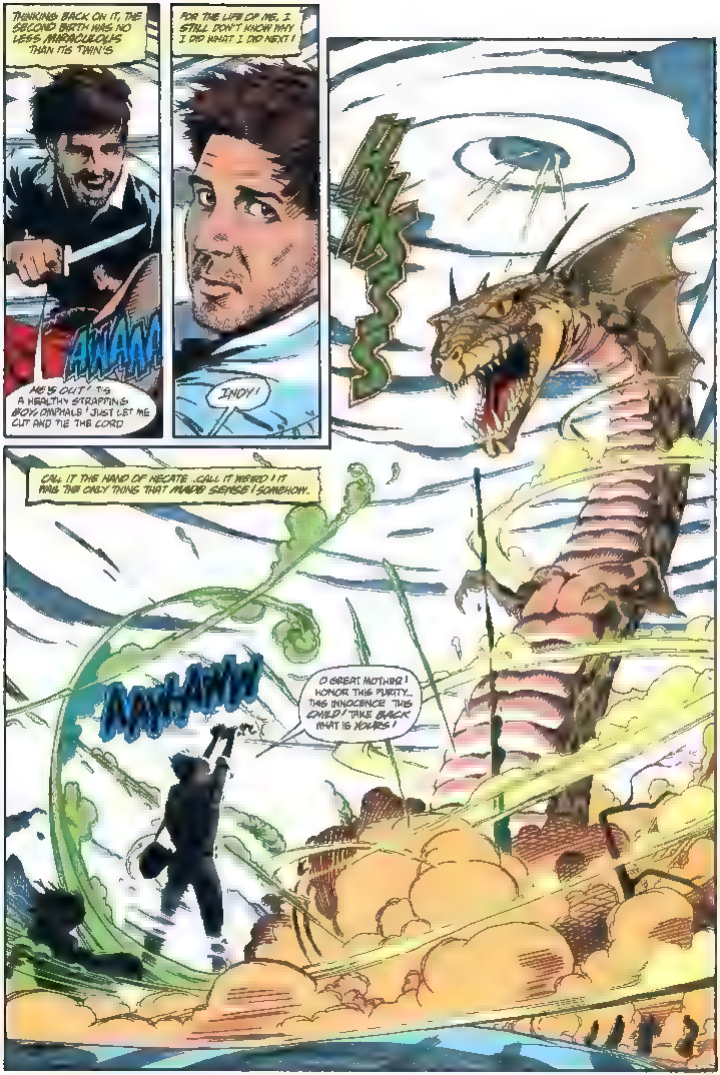
IF WE'RE ON THE RIGHT TRACK, THE LOCALS ARE GOING TO HAVE SOME HINT. THIS OLD-TIMER MIGHT KNOW SOMETHING.
HECATE?
THEIR VALLEY IS NOT FAR!
LATER...
THESE RUNES HAVE BEEN HERE FOR MILLENNIA. THIS IS THE WAY. THE OLD MAN WAS RIGHT.
I AM FEELING SHADOWS ON MY HEART HERE.
INDY!
STICK CLOSE. THERE ARE OLD POWERS AT WORK HERE.
SWEET MADONNA.
MY GOD!

INDY, IT IS STILL SPRING! HOW CAN THIS BE?!
THE FLEECE HAS DESECRATED! ITS VALLEY IS CURSED!
WITH THAT TWISTED CULT TRYING TO RECONSECRATE THE FLEECE
THERE'S NO TELLING WHAT FORCES WILL BE SET LOOSE!
DID YOU HEAR SOMETHING?
NO. DO INDY I HEAR ONLY THE HOWL OF THE WIND
EAHH
SSSSH LISTEN!
IT WAS A SOUND THAT EVEN AT ITS QUIETEST RAISED THE HACKLES ON THE BACK OF MY NECK

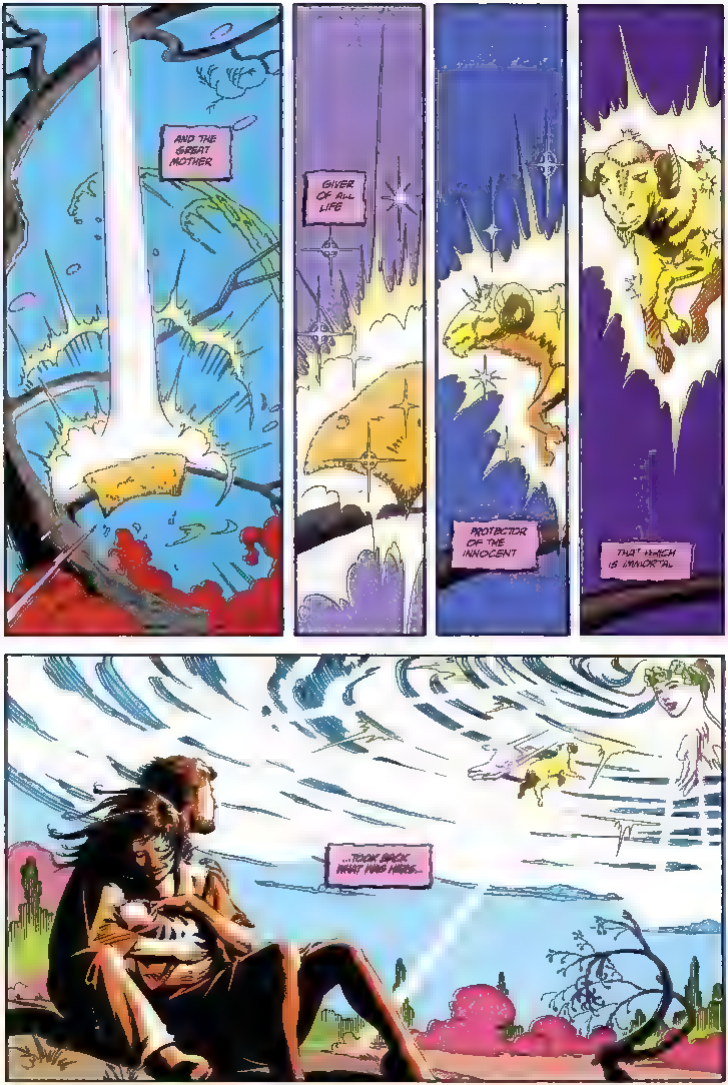
MADE MY HEART POUND
OMANINOMINATASOFO
AND MY SKIN WANT TO CRAWL RIGHT OFF MY BONES!
OMANINOMINATASOFO
EVEN OVER THE STORM, IT WASN'T HARD TO FERRET OUT!
OMANINOMINATASOFO
OMPHALE DID ALL SHE COULD BY HERSELF
HUH? NO... SOME THING'S WRONG! AAIIEEE..
BUT THIS TIME I CAME WHEN SHE NEEDED ME!
BAM!
KNAPPPP!
OMANINOMINATASOFO
I COULD HEAR THE TERROR IN HER VOICE BUT I WAS BUSY TRYING TO SAVE THE WORLD. I HAD NO CHOICE...

I COULDN'T ABANDON HER!
NNNOYYYY!
I'M COMING!
I'M HERE ONPHALE!
OMANINOMWATASOFO
THE BABY IS NOT RIGHT IS DEAD!
THE KID WANTED OUT AND I NEEDED MY HELP!
I DIDN'T HAVE TIME TO ARGUE THE SANCTITY OF MOTHERHOOD WITH A COUPLE OF GHOULS
KARACK
OOF!
AAIIEEEE!
OMANINOMWATASOFO
SO I TRIED TO MAKE MY FULL INTENTIONS COMPREHENDED
OMANINOMWATASOFO
ONPHALE NEEDED A MIRACLE GOD KNOWS SHE DESERVED ONE
OKAY, I'M GOING TO TURN THE BABY ONPHALE! HANG ON
OMANINOMWATASO

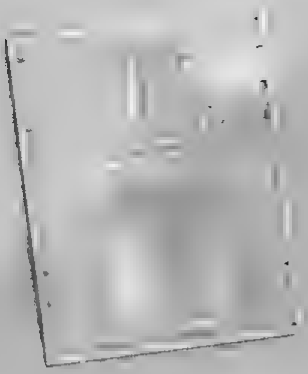
DELIVERED OF FIRE BY ITS AGENT, AIR.
NECTA ENGRAVED WITH CENTURIES OF HARM AND ABUSE, LACQUERED WITH ELEMENTAL VENGEANCE
CHANNELED FROM EARTH THROUGH FROZEN WATER
OKAY, KID! WE'RE ALMOST THERE. THE BABY'S HEAD IS COMING JUST LET NATURE DO THE REST!
AND SAVE BIRTH TO TAIN POWERS! THE ELDER FASTENAL WAS THE GODDESS' SERVANT RELEASED
THE BIGGEST SNAKE I'D EVER SEEN! STUNTED LIMBS DANGLE USELESSLY FROM ITS TORSO...
THE PROTECTOR OF THE FLEECE! BACK FROM THE HELL JASON MUST HAVE SENT IT TO MILLENNIA AGO!


THINKING BACK ON IT, THE SECOND BIRTH WAS NO LESS MIRACULOUS THAN ITS TWIN'S
AWAAA
MEYS CUT Y' TA A HEALTHY STRAPPIN-BOY, OMPHALB ! JUST LET ME CUT AND TIE THE CORD
FOR THE LIFE OF ME, I STILL DON'T KNOW WHY I DID WHAT I DID NEXT !
INDY !
CALL IT THE HAND OF HECATE ..CALL IT WEIRD ! IT WAS THE ONLY THING THAT MADE SENSE ! SOMEHOW.
AAHAHH
O GREAT MOTHER ! HONOR THIS PURITY.. THIS INNOCENCE ! THIS CHILD ! TAKE BACK WHAT IS YOURS !

NONE OF THE CULT SURVIVED HER WRATH.
...EVEN THOUGH THE FLEECE WAS RECONSECRATED.
...I'M FLESH INVINCIBLE AGAIN!


AND THE GREAT MOTHER
GIVER OF ALL LIFE
PROTECTOR OF THE INNOCENT
THAT WHICH IS IMMORTAL
...TOOK BACK WHAT HAD BEEN...

I KNOW WHAT I WILL NAME HIM
AW, SHUCKS DON'T TELL ME!
YOU'RE GOING TO NAME HIM AFTER ME. THAT'S REALLY SWEET! I--
NO! NOT THOMAS NIKOS NIKOS KIAPOS!
THE END
HOOPER
CHANGNON



A mother's love is central to the myth of the Golden Fleece. Even after her death, the love of Nephele (wife of Athamas) for her son Phrixus and daughter Helle was so great that she saved them from the hatred of their stepmother, Ino.

The shade of Nephele sent a flying ram with Golden Fleece to carry her children to safety. But as the magic ram crossed the strait between Europe and Asia, Helle fell. Thereafter, this point of land was called "Hellespont." Phrixus survived and continued safely to Colchis where he sacrificed the ram to thank the Gods. Its Golden Fleece was hung on a tree in a sacred grove and guarded by a sleeping dragon. It remained there until the coming of Jason and the Argonauts.

Jason invoked the Goddess of Hecate to witness his proposal of marriage to her priestess, Medea, princess of Colchis. Medea, in turn, provided Jason with the magic charms necessary to protect him as he earned the right to carry away the Fleece. Within the context of our Indiana Jones story, we chose to emphasize the mother/life cycle/Hecate as the maternal wellspring from which the Golden Fleece drew its potency. She was more ancient than Zeus and the only Titan to retain power after the overthrow of her father Cronus.

The Roman's Diana and the Greek's Artemis both contain attributes of the more ancient Hecate. Another name for this Goddess was Trivia (literally "three ways"). She was bodies and three heads. We constructed our story's sigil from this bit of arcana, the fork being a symbol of choice between dualities. According to *The Book of Signs* by Rudolph Koch (a wonderfully seminal book for Jungians or graphic artists), an upreaching fork represents the expectant soul, open and affirming. The inverted fork expresses salvation descending from above and spreading over the world below.

A synthesis of these two forms would then represent an in-process act of redemption. That the fictional Cult of Hecate has lost the meaning is central to their corruption and villainy. The ancient, pre-history of the Mother out of which flowed the symbol of Hecate always represented a positive affirmation of life even when shrouded in bewildering mystery.
Full moons, lunar cycles, fertility, and the underworld come forth, the hidden made manifest, the wisdom of nature, healing — all of these and more are associated with the supreme manifestation of Motherhood.

We extended this notion to try and give Indy in typical Jonesian mythos, one of the strongest and sturdiest female partners to date. Omphale, by the way, was the name of the Queen of Lydia. To expiate an unwitting murder, Hercules served her as handmaiden for three years. Omphale, in turn, wore his lion's skin. Regenerative strength and natural resiliency, even when veiled or forgotten, are always inseparable components of the life force. We wanted Indy to reawaken Hecate to her ancient creed and, as we played it, Hecate wanted him

to as well, weaving subtle strands within the skein of our story so that he would.

After researching Jason's journey to find the Fleece, we thought it would be interesting if Indy followed the same route. That the primary ancient locations have become 20th century in name and circumstance are much more of the great fun of an Indiana Jones adventure. Although the Cult of Hecate is a purely fictitious creation on our part, Emniyet, the Turkish secret police, is not. Particularly during the war years in Istanbul, Emniyet was everywhere, maintaining meticulous records of the activities of foreign residents and tourists in the city. The Turkish government had a good reason for keeping precise tabs on the various international personnel in the country — it wanted, at any cost, to avoid involvement in World War II.

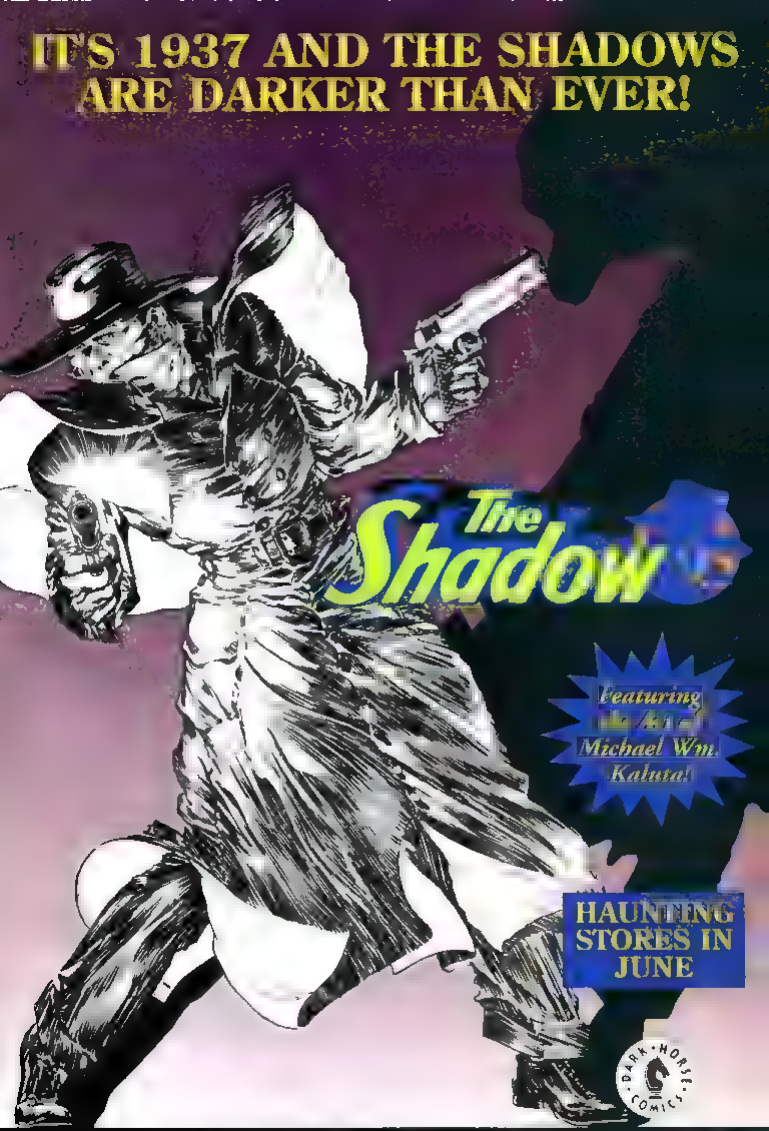
World War I had been a horrendous experience for Turkey. Millions had died for what seemed no good purpose. The country was left without stockpiled supplies. Military equipment had been rendered ineffective by the forward thrust of other nations' technologies. Now, with the continent once more in the throes of all-out aggression, the Turks felt they could not afford to take sides. Yet the strategic location of Istanbul as a bridge between Europe and Asia was virtually important to all the players in the game. The British and Americans wanted bases in Turkey that could be used in the liberation of the Nazi-held Balkans. Germany saw it as the spot from which forays into Russia and the Middle East might be launched. Russia, who during the course of the preceding century had fought a dozen wars with Turkey, sought Istanbul and its straits in order to control the Black Sea and the waterways into the Mediterranean.

Throughout the war, the Turks maintained cordial relationships with these nations, performing a brilliant high-wire balancing act of international diplomacy. Istanbul, under the steady, watchful eye of Emniyet, became a hotbed of intrigue. Secret agents, double agents, triple agents, even quadruple agents abounded. Defectors came ready to betray their homelands. Saboteurs awaited orders or opportunities. An occasional assassination was a part of the routine. Forged documents were a commonplace black-market item. Phony information was procured for top dollar. And all while British, German, and Russian ambassadors puffed their cigars and rubbed shoulders at the city's swankiest exotic nightclubs.

For an entertaining and informative account of World War II Istanbul, we recommend trotting down to your local library and digging up a copy of *Istanbul Intrigues — A True-Life Casablanca* by Barry Rubin, published by McGraw-Hill. It's well worth the read. As Indy doggedly retraced Jason's ancient route from Greece to the Caucasus Mountains, Istanbul seemed like the perfect point to have him catch his breath (and lose it again!). Although space restrictions didn't allow us to fully embroil him in the milieu of the city, we trust he found his stay rewarding. Who knows? Perhaps he'll return again some day.

Pat & Dave

IT'S 1937 AND THE SHADOWS ARE DARKER THAN EVER!



THE WORLD'S GREATEST COMICS!

The Shadow™ & © 1993 by The Conde Nast Publications, Inc., including the rights of reproduction available or upon request. The Shadow is a registered trademark of The Conde Nast Publications. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. The World's Greatest Comics™ & © 1993 Dark Horse Comics, Inc. All rights reserved.

GHOST

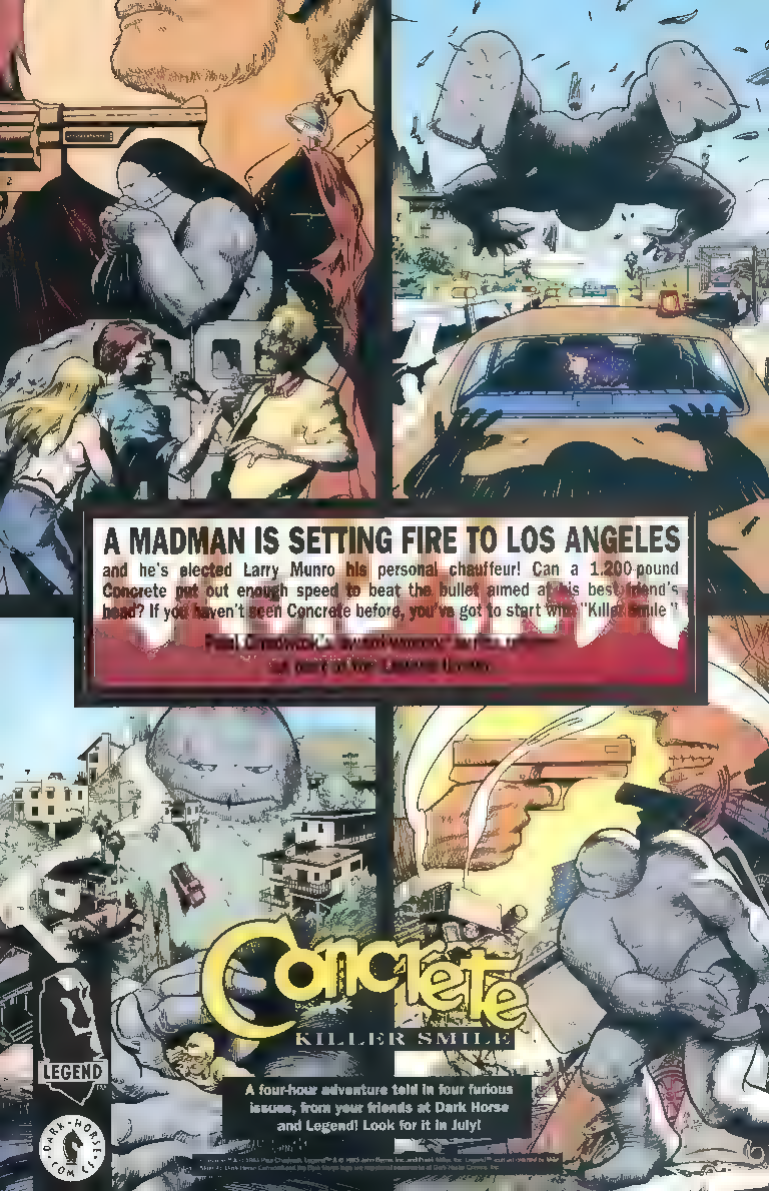
SHE LOOKS LIKE A DREAM
AND PACKS AN AUTOMATIC!

COMICS · GREATEST WORLD

SHIPS IN JULY!

DARK · HORSE COMICS

Ghost™ and © 1993 Dark Horse Comics, Inc. All rights reserved.

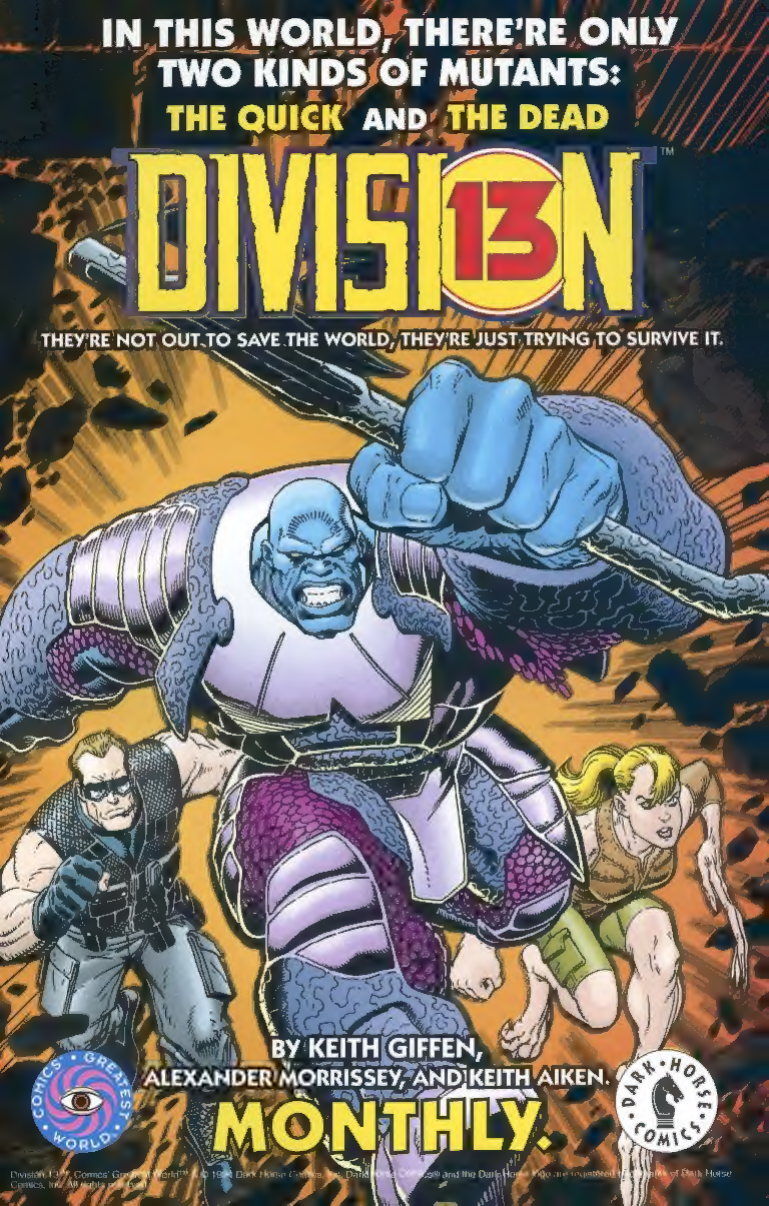

A MADMAN IS SETTING FIRE TO LOS ANGELES
and he's elected Larry Munro his personal chauffeur! Can a 1,200 pound Concrete put out enough speed to beat the bullet aimed at his best friend's head? If you haven't seen Concrete before, you've got to start with "Killer Smile."
Concrete
KILLER SMILE
A four-hour adventure told in four furious issues, from your friends at Dark Horse and Legend! Look for it in July!
LEGEND
DARK HORSE COMICS

for QUALITY and DIVERSITY it's you to for DARK HORSE

DARK HORSE COMICS®

THE WORLD'S GREATEST COMICS!™

Star Wars® is TM and © 1994 Lucasfilm, Ltd. All rights reserved. Used under authorization. The Mask™ & © 1994 Dark Horse Comics, Inc. X™ & © 1994 Dark Horse Comics, Inc. Aliens™ & © 1994 20th Century Fox Film Corp. (Way Alloy). Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. The World's Greatest Comics™ & © 1994 Dark Horse Comics, Inc.


IN THIS WORLD, THERE'RE ONLY TWO KINDS OF MUTANTS:
THE QUICK AND THE DEAD
DIVISION 13™
THEY'RE NOT OUT TO SAVE THE WORLD, THEY'RE JUST TRYING TO SURVIVE IT.
BY KEITH GIFFEN, ALEXANDER MORRISSEY, AND KEITH AIKEN.
MONTHLY.
COMICS' GREATEST WORLD
DARK HORSE COMICS

Division 13™, Comics' Greatest World™ © 1994 Dark Horse Comics, Inc. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. All rights reserved.

FINISH LINE

Last month we began our examination of editing, and what it is that comic-book editors do. Since the editorial staff at Dark Horse is, to say the least, a mixed bag (we have two editors originally from DC, two from Comico, one from Comico *and* DC, two from Fantagraphics, a couple who cut their teeth at Eclipse and Majestic, plus four, including myself, who have never worked on staff at any other publisher), editorial methods, processes, and tricks have been culled from across the industry. And, since Dark Horse publishes such a wide assortment of titles and types of books, editors often tailor their editorial styles to the book rather than the other way around.

Michael Eury, newly appointed group editor of Dark Horse's company-owned line, puts a great deal of importance on pre-script conferences with writers. "Since continuity-oriented superhero comics are my editorial bread and butter, it's important for me to be involved with story development. Not only does that type of planning help the entire editorial process move smoothly, it also ensures that a shared continuity is maintained."

Editor **Dan Thorsland**, who handles the bulk of the Lucasfilm-owned *Star Wars* titles says that licensed books require much the same kind of approach. "A pre-script conference is where I do most of my editing because the *Star Wars* books are very reference-intensive."

The flip-side to this is editor **Robert Boyd**'s approach to editing creator-owned books: "There's no such thing as a typical creator-owned book. Each creator wants something different from their editor—from zero creative input to total involvement at every stage. Editing a creator-owned book is more a matter of negotiation and feedback rather than fiat. You can't replace a creator on a book that he or she owns, therefore, a lot of 'editing' is done at the proposal stage."

Editorial coordinator **Bob Cooper** adds: "An editor's level of input on a creator-owned book depends on how much the creator trusts them." Bob builds that trust by paying attention to, "Details, details, details. The editor has to keep an eye on everything."

One trick Bob uses after the story and art editing is completed is to read the book from back to front when he does the final proof. "That way I can concentrate on grammar, punctuation, etc., without getting caught up in the story."

Licensed book group editor **Ryder Windham** edits each stage of production. "When I read a script, I look for dialogue that is consistent with the characters, and smooth panel/scene transitions. When the pencilled pages arrive, I look to see how clearly the *pictures* tell the story, and attempt to eliminate any dialogue/image redundancy. When the pages are lettered, if my eye reads the balloons in the wrong order, the dialogue and/or the art must be revised."

Finally, when the inks are completed, Ryder goes over the issue one more time. "I read the inked pages as if I've never even *heard* of the script or the lettered pencils—as if I've just purchased the comic and I want my money's worth."

"It's important to allow each person in the creative process enough time to do their best work *and* deliver it on schedule," says editor in chief **Diana Schutz**, who takes a "big picture" approach to editing. "An editor is very much like a project manager—or even a parent. The editor should *care* about every book just as if it's his or her child. Good books reflect that commitment."

As you can see, editing styles can vary from book to book, as well as editor to editor. It's the constant challenge to find both good *and* timely solutions to a tremendous variety of problems that makes the job so interesting and, if you do the job well and you truly care about the books, so rewarding.

Excuse me now, I have children to tend.

—Randy Stradley
creative director

JULY CHECKLIST

SHIPPING JULY 5
- ❑ ALIENS: COLONIAL MARINES #10
- ❑ BUREAUCRATIC CRISIS: GRAND MAL #4
- ❑ HAMMER OF GOD: BUTCH #3
- ❑ IAN FLEMING'S JAMES BOND 007: SHATTERED HELIX #2
- ❑ WILL TO POWER #4

SHIPPING JULY 12
- ❑ CONCRETE: KILLER KNEE HI
- ❑ DARK HORSE INSIDER #13
- ❑ DARK HORSE PRESENTS #87
- ❑ GHOST SPECIAL #1
- ❑ INDIANA JONES AND THE GOLDEN FLEECE #2
- ❑ OUT OF THE VORTEX #16
- ❑ THE SHADOW #2
- ❑ WILL TO POWER #5

SHIPPING JULY 19
- ❑ ALIENS: STRONGHOLD #3
- ❑ BADGER: SHATTERED MIRROR #1
- ❑ CARAVAN KIDD PART 3 #3
- ❑ DEVIL CHEF
- ❑ ENEMY #3
- ❑ GEISHEL TALES: THE DEVIL AT CAT MIDST #3
- ❑ STAR WARS: DROIDS #4
- ❑ WILL TO POWER #6

SHIPPING JULY 26
- ❑ BABE #1
- ❑ BADGER: ZEN POP FUNNY-ANIMAL VERSION #1
- ❑ CLASSIC STAR WARS: A NEW HOPE #3
- ❑ DARK HORSE COMICS #21
- ❑ THE DIRTY PAIR BOOK THREE: A PLAGUE OF ANGELS (TRADE PAPERBACK COLLECTION)
- ❑ HELLHOUNDS: PANZER COPS #6
- ❑ JOHNNY DEMON #5
- ❑ MARTHA WASHINGTON GOES TO WAR #3
- ❑ THE MASK: THE MOVIE #1
- ❑ PREDATOR: HYDRAGEN FROM THE FOURTH DIMENSION
- ❑ WHITE LIKE SHE #3
- ❑ WILL TO POWER #7

Robert Boyd, Debbie Byrd, Chris Chalenor,
Brian Gogolin, Evelyn Harris, Marilee Hord, Peet Janes,
Diane Kintrea-Wassman, Edward Martin III, Sue Ostermann,
Jerry Prosser, Jamie Rich, Monty Sheldon, Suzanne Taylor,
Dan Thorsland, John Weeks
editorial staff

J.C. Allard, Leesa Anderson, Tiffany Ayers,
Margaret Froese, Scott Fuentes, Adam Gallardo,
Teena Gores, Heather Hale, John E. Hanan III, Stuart Hiner,
Jim Johns, April Johnson, Nicholas Kern, Arthur Knight,
Debra Koch, Todd McAllister, Malcolm McClinton,
Perry McNamee, David Nestelle, Brian Neubauer,
Cara Niece, Lawrence Pierce, Cary Porter, Professoruss,
Thom Rabie, Pamela Rambo, Leticia Rodriguez,
James Sinclair, Lisa Stamp, David Stewart, Shawn Sturos,
Kai Thomasian, Scott Tice, Tim Tran, Mark Vick
production staff

Cheryl Cink, Michael Cox, John Dennett, Chuck Matthews III,
David Weigel, Kris Young, Lynn Zartmann
sales & marketing staff

Jeff Betz, Jennie Bricker, Dave Broughton,
Charissa Butler, Amy Dvorak, Lorrie Flaschner, Jeff Gillis,
Dale LaFountain, Mike Van Horn, Darlene Vogel
operations staff

Kimberly Chandler, Kim Haines,
Rebecca Rautenberg, Jeff Sternoff
accounting staff

Timecop © 1994 Dark Horse Comics, Inc., and Mark Verheiden. Timecop created by Mike Richardson and Mark Verheiden. Timecop is a registered trademarks of Dark Horse Comics, Inc. All rights reserved. Dark Horse Comics® and the Dark Horse logo are registered trademarks of Dark Horse Comics, Inc. Make The Break™ & the Make The Break logo are trademarks of Dark Horse Comics, Inc. All rights reserved.